

"THE GUMPS" ARE HERE—NEW MOVIES SHOW POPULAR FILM STARS

TENSE MELODRAMA FEATURES KEITH BILL Jazz, Blackface and Comedy Also Ingredients—Good Vaudeville Elsewhere

Vaudeville programs seem to move in cycles. For a time the melodramatic sketch was the thing and then it seemed to pass on, but yesterday at Keith's Dorothy Shoenaker revived this form of dramatic art. "Life" as her sketch is called, had to do with the testing of a wife's affections and the teaching of a lesson by her husband. He engages some people who participate in a fake murder in an underworld dive, which is realistic to the nth degree. Of course, the wife learns her lesson and earns her royalty with cleverness. Virginia Springer, Bert Robinson and William Wells lend their histrionic aid.

Jazz is said by some people to be a body of men surrounded by noise. "Viv" Quind, who comes in for her share of the program favors, is one of the jazziest artists who has appeared here. She possesses two good reasons for being in this latest craze of the varieties. How Puccini and the writer of the "Butterfly" song would enjoy hearing the rendition of "The Girl Who Sings" is a thing to think of. The revival of a Bowery dance seems to be in keeping with the headline sketch. In it she is assisted by Frank Farrah, a shimmy dancer of ability.

The Memphis Five render a number of syncopated tunes. Blackface in given their method of song. The laughs are above the average of burnt-cork artists. A violin and cello are capably played by Colette and De Maestri, while McCord and Melion render a number of self-made dances in good style. The return to the stage of the famous Marco Twins was the signal for laughter, while the hoop rolling of the "Four Me" songs was well received. Female impersonation was the contribution of Herbert Clifton, while Patricia pleased with her vocal numbers.

Allegheny—Anniversary week is being observed with a bill of all-around merit. Maisee King and company, dancers, show the latest thing in tetrapty choreon art. A delightful novelty is to be found in "A Hungarian Rhapsody," with Burns, Kissam, Weston and Robbins, while George Rockwell and Al Fox prove themselves comedians of ability. Other acts are Lon Hanley and Nellie Francis, a pair of pleasing singers; Marietta's Maxine and company, with feature, "Piccadilly Jim," with Owen Moore.

Globe—"Broadway Higgins" is a tabloid musical comedy, with all the necessary adjuncts of tinkly music, humor and pretty girls. "Memories" is a musical offering of charm. The "Pets" and "Japs" present a novel Oriental skit. Al Tyler, the tramp comedian, is droll. Other acts include Spencer and Willard, comedians; Kramer, Barton and Spruley, entertainers, and an excellent movie, "The Heart of Juanita," rounded out a good bill.

Cross Keys—William Lampe and company present a farce, "One Flight Up," which is a delight. Local talent comes to the fore in the "Three Harmony Girls," singers, of "big-time" ability. Other pleasing acts are the Messenger Boys, with new songs; Ellis and Irwin, in a skit; Jones and Johnson, surprise act, and the Ella Bard Trio. Heron Golden, the internationally noted illusionist, will lead the week-end new bill.

William Penn—Lively movement all the time mark the features offered. These include Senor Weston and Olive Cornell, musicians of wide range and much merit; Paul McCarty and Elsie Fay, comedy sketch full of laughs; "Jim, the Shimmy King," a trick bear; "Fish and Britt," clever comedians; "The delightful photoplay is "When the Clouds Roll By," with Douglas Fairbanks as the laughmaker.

Nixon—Parrish and Peru thrilled with their daring acrobatics and entertained with other phases of versatility. The Donald Sisters won laughs as "Ratcatcher," "Lambert," the impersonator; Kramer, Barton and Spruley, entertainers, and an excellent movie, "The Heart of Juanita," rounded out a good bill.

Grand—The Five Melody Maids, accompanied by Johnny King, live up to their lyrical description, their rendering of classic songs, and the aggregation also proved fine dancers. Another musical act was that of Chong and Moy, who gave Chinese versions of American songs. Comedy a-plenty was supplied by Duffy and Sweeney, "Russian entertainers"; Otto and Sheridan; the skit, "La Sarah," and a Christie photocomedy.

Keystone—"Too Many Husbands" proved a melodious musical comedy. Other entertaining acts were contributed by Howard and Sadler, sketchists; Frank Gardner, in a skit; the Ernies, comedians, and Kartell, wirewalker.

BURLESQUE BILLS People—Ed Lee Wrote is here again in his imitable impersonation of "Higgins." Wrote will be remembered as a comedian who won honors in high-priced musical comedy. He is ably abetted by a clever cast and a big chorus, which travels under the name of "The Twentieth Century Maids." Novel specialties feature the show.

Casino—"The Girls of the U. S. A." is rich in comedy and comedians who can put it across. Among them may be mentioned William P. Murphy, Lew Hilton and Ernest Mack. Tereca Adams and Babe Lavette are the leaders of the feminine group of specialists, and are assisted by a large chorus, in the rollicking extravaganza.

Procedors—Tommy (Bevo) Snyder is the comic high light in "Harvey's Gerard's Some Show." Gerrie De Milt has one of the chief female roles. Other funsters and good looks are associated with them in a "fun act," "Fun Upset," called "The Auto-Wrecking Crew."

Continuing Attractions

PHILADELPHIA—"The Cat-Bird," by Rupert Hughes, restores John Drew to the stage and affords him opportunity to employ his talents for comedy. Story of a scientist who forsakes experiments to turn to straightening out domestic difficulties of his friends and associates. Janet Beecher is the leading woman.

BROAD—"The Hottentot," a light comedy with William Collier, who has scope for his deft drolleries and his art as a farceur. Frances Carson and Ann Andrews have important roles. A stunning display of gowas is one of the ocular assets.

FOREST—"Hitchy-Koo, 1919," with Raymond Hitchcock in his newest intimate comedy and unique whimsicalities. George Hobart is librettist, Cole Porter, composer, and Joseph Urban, designer of scenes and costumes.

LYRIC—"Forever After," play of love, youth and faith, by Owen Davis, featuring Alvin Brady, a country garden in Vermont and to the Harvard training quarters on the eye of the Harvard-Yale football team.

GARRICK—"Three Wise Fools," by Austin Strong, author of "The Good Little Devil." A comedy of three quaint bachelors. Rich in humor, sweet in sentiment.

SHUBERT—"Nothing But Love," a musical comedy of youth, sunshine and love, with music by Harold Orlob and libretto by Frank Stammers. Andrew Tombes is featured.

OPERA HOUSE—"The Rose of the South," featuring Florence Moore, Hollicks through situations just touched with risquerie.

ABELL—"Breakfast in Bed," a new farce, featuring Florence Moore, Hollicks through situations just touched with risquerie.

DUNBAR—"Baby Blues," a musical revue, by the Lafayette Colored Musical Comedy Co. Alex Rogers wrote the book and lyrics and C. B. Roberts the music. Their work is amusing and tuneful.

"THE GUMPS" AMUSES IN MUSIC-REVUE FORM

Sidney Smith's Comic Strip Lit's With Tunes and Glows With Color at Walnut

Imagine Andy and Min and Uncle Bim and the others of your favorite cartoon characters turned from the black and white and the mere length and breadth of a newspaper comic strip to the rainbow hues and three dimensions of a musical comedy and you get an idea of what has been done with "The Gumms." And you don't have to overstrain the imagination to witness the result, for Messrs. Norton, Bunnell and Klimt have taken care of both the iridescent palette and the trinity of dimensions at the Walnut, the stage of which was peopled last night with Sidney Smith's cartoon characters, familiar to readers of the EVENING PUBLIC LEDGER.

Drolleries by the librettist, Howard McKent Barnes, and ditties by the composer, Isham Jones, kept in constant motion and almost continuous jazz the temporary infelicities and tempestuous reconciliations of Andy Gump and his wife, Min, and the antics of Uncle Bim, who played the pillandering Andy, and Bessie Clifton, who impersonated his determined spouse, kept the audience mostly in a roar of mirth. Even the archest players, seasoned, many-seasoned, in close-ups to music songs, could not repress a smile that sometimes widened to a guffaw, at the antics of the troupe. The chorus is easy to keep their eyes from the stage, and on that score, a propensity which was shared by Andy, who could not exile his optics from a charmingly vampish young person who, by dialogue and song, set up nothing of person, advertised herself as a "perfect 66," and looked every inch of it. Her line of Andy and Min's hard-boiled endeavors to hold him to his own fiasco were complicated for purpose of plot, with the schemes of a Wallingfordian individual in the stocks of a "Mountain Canaries, Ltd.," on the various recipients of Uncle Bim's opulence.

The plot doesn't amount to much in this type of entertainment, but it was there for those who wanted to follow it. What does matter, of course, is the hilarity engendered by comedy that is clean, and pleasing to the ear by rhythmic melodies and the billing of the eye by graceful and varied dancing. In all these requisites "The Gumms" is well outfitted. The chorus is easy to keep, well trained and handsomely garbed, mostly in the bathing beach scene. There are several clever specialties, and the whole performance moves smoothly.

The cast is competently clever, especially the incumbents of the roles of Min and Andy, already mentioned. Uncle Bim, played by Lionel Cameron, and Helen Holmes, the model "36," played by graceful and pretty Beverly Byrd. "The Mountain Canary," the joint impersonation of Jackson and Jasper, excited round after round of laughter by its humorous absurdities of gait, bray and heels.

THE Houghton Research Staff compiled a text book which is now used in the leading technical schools.

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NEW TALMADGE MOVIE; 'EVERYWOMAN' FILMED

Stanley Has Leroy Scott Story, Palace Houses Morality Play

STANLEY—"A Daughter of Two Worlds," with Norma Talma. Directed by Leroy Scott. First National Play.

Few pictures are shown at the Stanley Theatre which contain as much good, solid entertainment as that displayed in the present production. Norma Talma is one of the finest actresses in all filmhood, and in this play she is called upon to show her versatility in the acting of two distinct types of girls. The plot of this story may be divided into two parts—first, a father's love for his daughter, and, second, the conflict of that daughter's love for the son of a supposed "society" man and a faithful lover of the underworld's love for her.

The play has been beautifully mounted and the careful attention which has been given to the minute details is a tribute to Director Young. This is the first independent offering of the star, and it is here forecast that her future productions should not fall below this, because an actress can always do better work for herself than she can when under the domination of a contract.

"A Daughter of Two Worlds" is appearing daily in the EVENING PUBLIC LEDGER, and the readers will find this a good example of how stories may be made into screen material. In brief, the plot has to do with the daughter of a saloonkeeper, whose father desires her to leave her sordid environment, and an opportunity presents itself for her to send her away. At school she becomes friendly with a girl who later takes her to her home, and in time her marriage is announced to the brother of this girl. There has been a murder of a politician and the blame is placed upon a boy of the underworld who loves the girl. He is sentenced to die. At the end of an hour and fifty minutes of tense photodrama the girl saves him from that fate.

Norma Talma gives an excellent portrayal of the daughter in each of the "worlds." Frank Sheridan gives a fine characterization of the father, while Gilbert Rooney is appealing as the boy. The other types have been cast with equal attention to fitness.

PALACE—"Everywoman," from the play by Walter Browne. Directed by George H. Weldon. Paramount Play.

There is a message to every woman in this movie version of the play "Everywoman," which created a sensation when it was presented upon the spoken stage some years ago. If there is criticism of this film, then it is on the loss of the hearing of the spoken lines, which seemed to have made the play more interesting than the printed captions in the movie.

This is a very beautiful production and shows the result of careful artistic direction. The scenes of splendor in the end of the film with the lavish display at the dinner party in the home of the wealthy man, while the street scene on New Year's Eve is well done, even to the bringing in of a bit of advising in an electric sign. Willie Hopkins is deserving of special mention for his sculptured subtleties for they give the spectator an idea of what is to follow.

As a spectacle this is fine and the message of it reveals the old theme of the morality play, that true love is the ultimate aim of happiness. Once that is found, there is no need to seek for greater things. Wealth, passion, flattery—all are nothing compared to pure love. Here the character of Everywoman finds this true love as a spirit journey with her symbolic companions, Youth, Beauty, Modesty and Conscience, while the figure of Nobody blames the success like a spirit.

The cast reads like a list of names in the important players are: Violet Henning, Everywoman; Clara Horton, Youth; Wanda Hawley, Beauty; Margaret Loomis, Modesty; Mildred Reardon, Conscience; Edythe Chapman, Truth; Bob Daniels, View; Theodore Roberts, Wealth; Monte Blue, Love; Irving Cummings, Passion; James Neil, Nobody; Robert Brower, Age; Tully Marshall, Puff, and Raymond Hutton, Flat-ty.

ARCADIA—"Six Best Cellars," with Revlon Washburn. Story by Hawthorth Hall and

Photoplays Elsewhere

ALHAMBRA—"An Accidental Honeymoon," with Robert Warwick.

COLONIAL AND IMPERIAL—"When the Clouds Roll By," with Douglas Fairbanks, "Men-ories," "Eyes of Youth," with Clara Kimball Young.

CAPITOL—"The Eyes of Youth," with Clara Kimball Young as star.

MARKET ST.—"Red-Hot Dollars," "The Cinema Murder," with Marion Davies.

CECIL—"An Adventure in Hearts," with Robert Warwick.

RIVOLI—"The Broken Butterfly," a Maurice Tourneur production, and Fatty Arbuckle in "The Garage."

BELOUNT—"The Fear Market," with Alice Brady. She will appear in person tonight at 7:45.

LOCUST—"The Eyes of Youth," with Clara Kimball Young as star.

STRAND—"Male and Female," with Thomas Meighan.

FRANKFORD—"When Bearcat Went Dry," "Victory," "JCH," "Esmeralda," with Mary Pickford.

Hugh Kabler, Directed by Donald Crisp. Paramount play.

Perhaps we can be a trifle lenient with those responsible for the departure of the "100 Proof" after reading what a delightful comedy last evening Post, a story in the Saturday Evening Post, the search and seizure stunt that most of the fun centers. The departure of John Harleycorn is a fine bit of trick photography.

The aunt of our screen hero, played by Bryant Washburn, discovers a number of boxes with rare wine in them. This girl, who has been the nephew in trying to stew up a home brew while Auntie has given her word and plans to circulate a petition to have a search and seizure of the six best cellars in the suburban town gather for the jollification dinner. The boxes are opened and the bottles are found.

The nephew swears off drinking and he is offered many positions of trust and honor. Then little old Auntie discovers more boxes, but all of them are empty. The real article this time. What shall he do? And that is the way the picture ends for it asks the audience to solve the puzzle. Let it be here to solve the puzzle. Let it be here to solve the puzzle. Let it be here to solve the puzzle.

Oh, yes, Bryant Washburn is the star of the piece, although the plot is the thing. Wanda Hawley is the girl in the case.

VICTORIA—"Wines of the Morning," with William Farnum. Story by Louis Tracy and directed by J. Gordon Edwards. Fox Play.

This is the kind of a story that brings William Farnum in the "hurrans" from the melodramatic fans and also provide that part of his clientele which seeks sea rescue and shipwrecks. To sum it up, the story is one of the wife of a man's honor to save the name of a friend. This friend is the wife of the colonel of his regiment in Singapore.

The finding of a hat in a lady's boulevards. Here the character of Everywoman finds this true love as a spirit journey with her symbolic companions, Youth, Beauty, Modesty and Conscience, while the figure of Nobody blames the success like a spirit.

The cast reads like a list of names in the important players are: Violet Henning, Everywoman; Clara Horton, Youth; Wanda Hawley, Beauty; Margaret Loomis, Modesty; Mildred Reardon, Conscience; Edythe Chapman, Truth; Bob Daniels, View; Theodore Roberts, Wealth; Monte Blue, Love; Irving Cummings, Passion; James Neil, Nobody; Robert Brower, Age; Tully Marshall, Puff, and Raymond Hutton, Flat-ty.

ARCADIA—"Six Best Cellars," with Revlon Washburn. Story by Hawthorth Hall and

"JERRY" AT ORPHEUM

Mae Desmond Revives Billie Burke's Part

The farcical comedy, "Jerry," in which Billie Burke starred a few seasons ago, was capably revived by Mae Desmond and her players at the Orpheum. The locale of three of the four acts is in a Philadelphia suburb, and the story presupposes an engagement between two society people which has lasted for twenty years, when along comes the eighteen-year-old niece of the "perpetual fiancé" and upsets everything. There are several big dramatic moments, but it would be unfair to divulge more of the plot.

Miss Desmond was admirably deft in the title part, a role which seemed to fit her quite as well as her predecessor in the character, and the popular members of the company had congenial parts to interpret. A pretty setting was a feature.

WILL DISCUSS WASHINGTON "George Washington as a Churchman" will be the subject of an address by the Rev. Edward W. Mellichampe, rector of the Old Polish Church, near Mount Vernon, at the Church House, Twelfth and Walnut streets, this evening. The annual meeting of the Church Historical Society will be held after the lecture, when officers will be elected for the ensuing year. Washington was vestryman and church warden of the church of which Mr. Mellichampe is now rector.

Engineers Plan "Wilmington Night" The Philadelphia section of the American Society of Mechanical Engineers will hold a "Wilmington Night" at the Engineers' Club, 317 Spruce street, at 8 o'clock this evening. After a dinner at 6:30, Major R. L. Goetzberger, ordnance department, United States army, will give an illustrated lecture on "Antiaircraft Artillery."

Travesty at Dumont's "Fort Burg-Doll captured" continues to win laughs in Dumont's blackface version of the celebrated case. "The Old Home Choir" is a novelty bringing in many favorite melodies, and participated in by Gibson, Lemuels, Paterson and Perry. The silver-voiced Emmet Welch has a number of interesting new vocal selections.

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ALHAMBRA 12th, Morris & Passyunk Ave. Mat. Daily at 2; Evgs. 6:45 & 9:15. "AN ACCIDENTAL HONEYMOON"

APOLLO 52D & THOMPSON STS. MATINEE DAILY 2:30. "MIND-THE-PAINT GIRL"

ARCADIA CHESTNUT Below 10TH BRYANT WASHBURN. "THE SIX BEST CELLARS"

BLUEBIRD BROAD STREET AND SUSQUEHANNA AVE. ANITA STEWART. "MIND-THE-PAINT GIRL"

BROADWAY Broad & Snyder Ave. HOBERT BOSWELL. "BEHIND THE DOOR"

CAPITOL 722 MARKET STREET. CLARA KIMBALL YOUNG. "EYES OF YOUTH"

COLONIAL 6th & Maplewood Ave. DOUGLAS FAIRBANKS. "WHEN THE CLOUDS ROLL BY"

EMPRESS MAIN ST. MANAUNKE. "MALE AND FEMALE"

FAIRMOUNT 26th & GIRARD AV. WALLACE REID. "HAWTHORNE, U. S. A."

FAMILY THEATRE—1811 Market St. MARGUERITE CLARK. "A GIRL NAMED MARY"

56TH ST. THEATRE—Below Spruce. SESUUE HAYAKAWA. "THE ILLUSIONIST"

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